

Plainchant Edited by Charles Winfred Douglas, Mus. Bac. Canon of Fond du lac

Missa Marialis

A Pestival Service for the

Holy Eucharist

Adapted to the American Liturgy and Parmonized for Accompaniment

Price, \$1.00

Poice Part Only, 10 Cents

\$5.00 per 100

In Plainsong Motation, 5 Cents

\$3.00 per 100

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PREFACE TO THE SECOND EDITION

HE various portions of the following Service have long been associated with the Feasts of the Blessed Virgin Mary; and this adaptation was

primarily made for the use of the Community of Saint Mary.

The Kyrie, which attains, both in mastery of musical form and in beauty of conception, the highest level of perfection reached by mediæval melodic music, is a twelfth century development of a setting at least a hundred years older in its original form. The Sanctus is of the fourteenth century. Agnus Dei is a thirteenth century version of a much earlier melody. Gloria in Excelsis is from a fifteenth century manuscript of the Sarum Gradual. The editor here acknowledges his obligation in the adaptation of this number to the version of the Plainsong and Mediæval Music Society, of which his own The Roman chant of the Sursum Corda and of the Pater Noster, is a revision. included for the convenience of the choir, is very ancient. The Credo of the Missa de Angelis, a composition of the seventeenth century, is included. The more ancient and all but universal melody of the Creed will shortly be published in this series in a newly adapted version, of which the voice part, in plainchant notation, may now be obtained of the publishers. A different version is also published by the Plainsong and Mediæval Music Society. All of the adaptations are from the text of the Vatican Kyriale, subject to slight revision from manuscript sources.

Organists are reminded that the flexible prose rhythm of plainchant is its chief distinguishing feature. Let them study the melody as though it were written for strings, and aim in its accompaniment to softly reinforce the rhythm in the same flowing style. Sixteen-foot pedal stops should be used but sparingly, so as not to overweight the lightness and flexibility of the tune; but their total suppression would be unfortunate, especially in accompanying choirs of women

and boys.

The music should be sung lightly and evenly, and the natural accent and flow of the words carefully preserved. No accented syllable should be lengthened unless so marked in the text. The quarter-bar indicates a very short pause for breath, which must not break the rhythm; the half-bar and bar are pro-

portionately longer pauses.

The Kyries should be sung antiphonally; either from side to side or using trebles and altos for I, III, V, VII, and IX, while men's voices sing II, IV, VI, VIII and that portion of IX which follows the asterisk, and is always sung full. The Creed is sung full throughout by Anglican custom; should it be taken antiphonally, the changes occur at the double bars. Sanctus may be sung full, or, if preferred, the first "Holy" may be precented. Benedictus should be sung by one or two cantors, the choir entering at "Hosanna." The words "O Lamb of God" should be precented, the choir beginning as usual at the asterisk. Gloria in Excelsis is antiphonal, the changes occurring at the double bars. The part beginning "Art most high" is to be sung by all.

In this new edition, slight revisions have been made in the *Credo*, the *Agnus Dei* and the *Gloria in Excelsis*; and, at the request of many choirmasters, marks of expression have been added to the voice part, in the hope that they may suggest the golden mean between dull monotony and artificial exaggeration.

C. W. D.

S. Dunstan's Cottage, Peekskill. Annunciation B. V. M., 1915.

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MISSA MARIALIS Kyrie Eleison

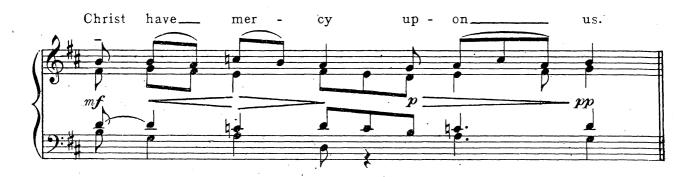
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(Cum jubilo)

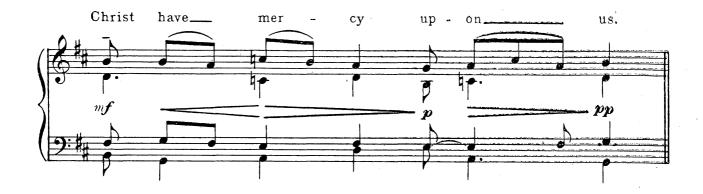


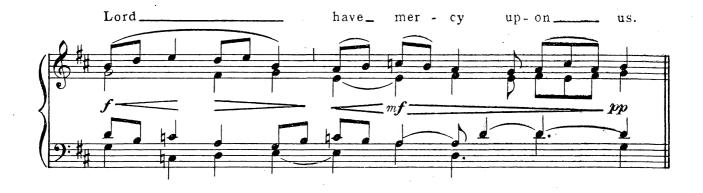


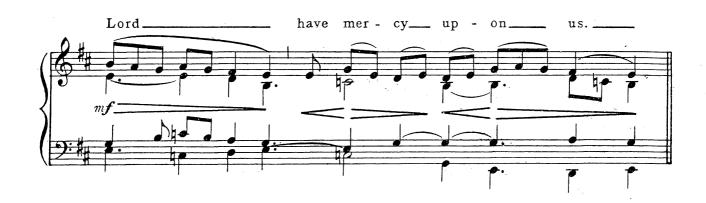














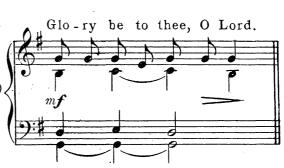


(Preferably unaccompanied) .

After the Collects for the Day (if they are sung on G)

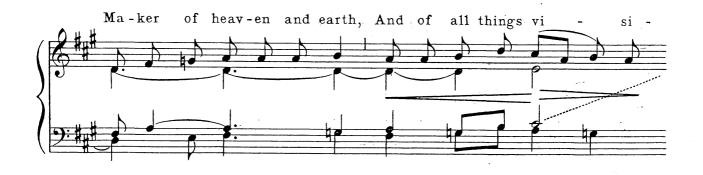


Before the Gospel
(if sung to the usual Roman tone)
Praise be to thee, O Christ
in the same way, if at all.

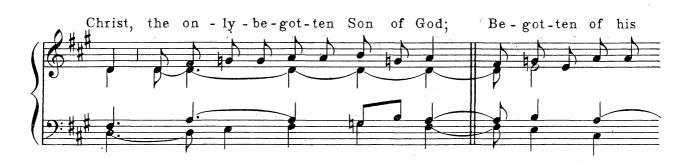








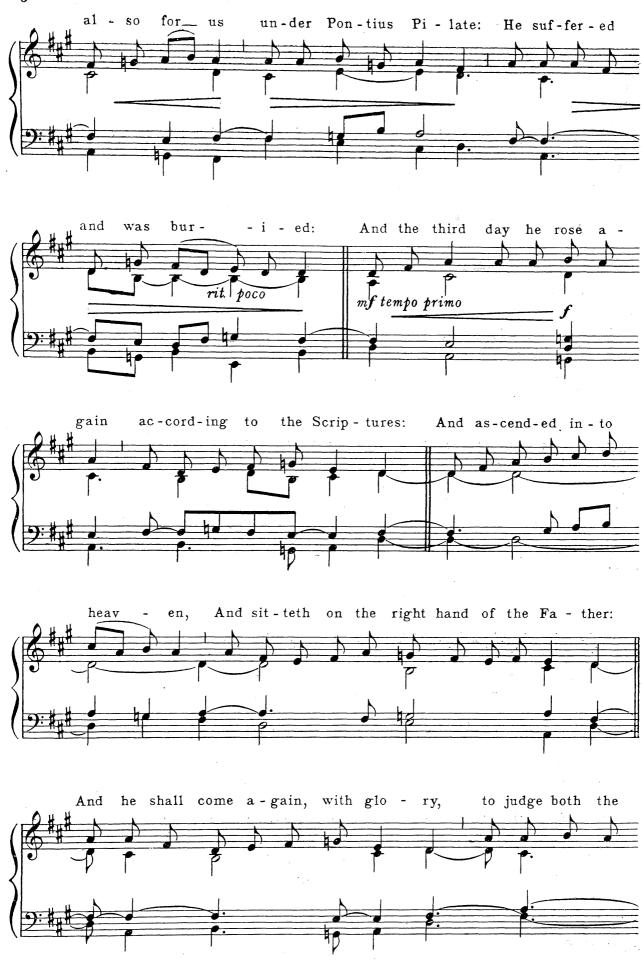






* A more ancient setting of the Nicene Creed is published separately in this series, and may Copyright 1915 by Charles Winfred Douglas he used in place of the above.

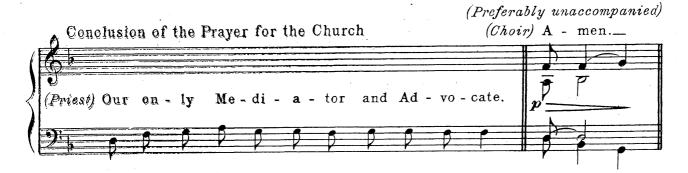










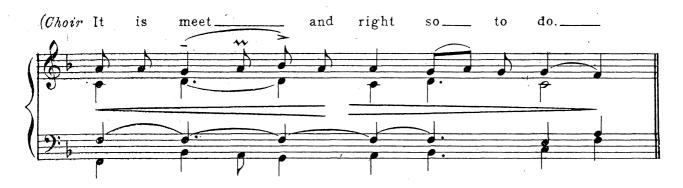


At the Sursum Corda



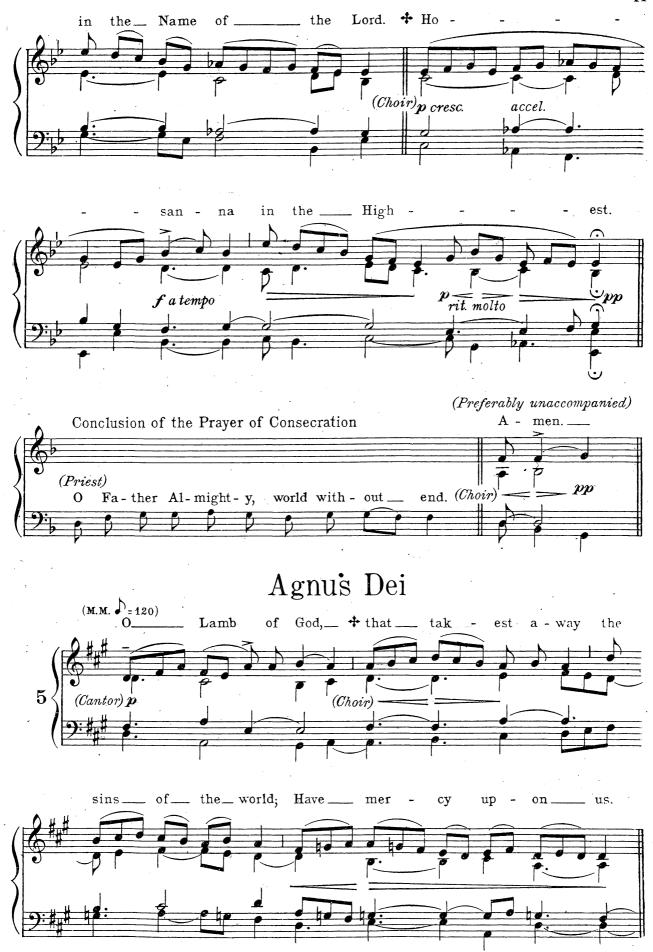


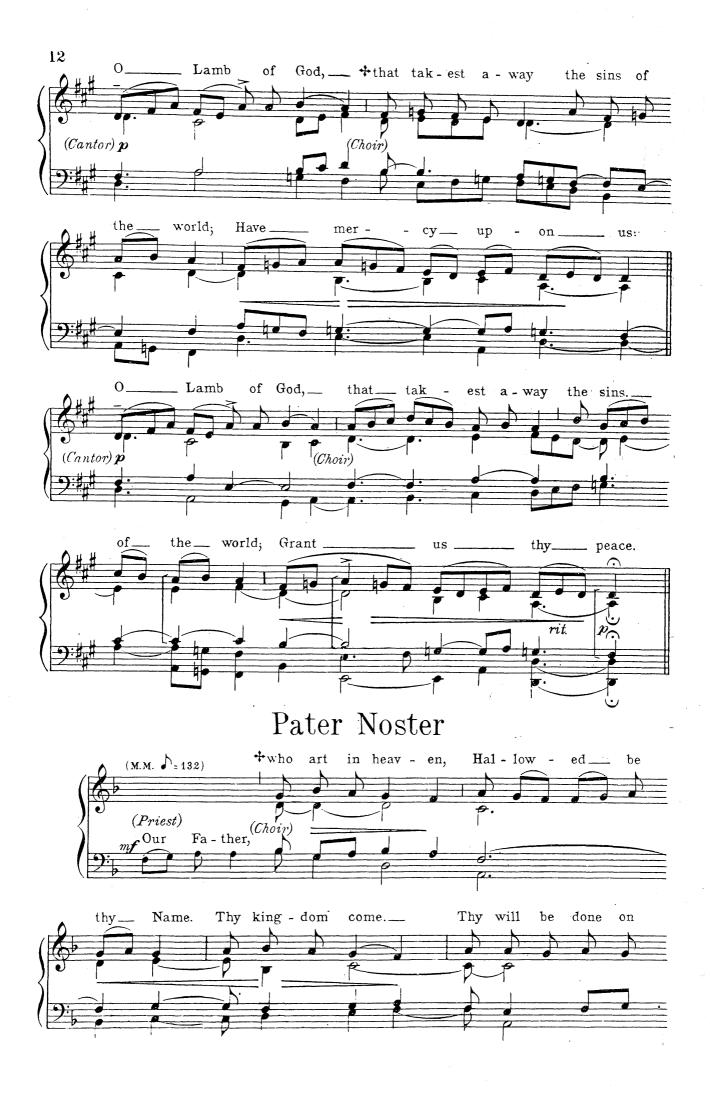




Sanctus and Benedictus









Gloria in Excelsis









The Saint Dunstan Edition

Plainchant Publications

edited by

The Reverend C. W. Douglas, Mus. Bac.

Canon of Fond du lac

and now to be had of the Publishers, The H. W. Gray Company, Sole Agents for Novello & Co., Limited, at 2 West 45th Street, New York.

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